

## Corey Bix Tenor

*Opera News* praises Corey Bix for his “clear sense of drama and self-possession, exhibiting sturdy, unwavering control, flinty resonance and confident high notes.” His 2019-2020 season included Canio in *Pagliacci* with El Paso Opera and joining the Metropolitan Opera for *Wozzeck* as well as cancelled or postponed performances as Bacchus in *Ariadne auf Naxos* with Arizona Opera and Beadle Bamford in *Sweeney Todd* with Des Moines Metro Opera. This season includes a concert with Pittsburgh Opera, his Beadle Bamford with Des Moines Metro Opera, and Scialia in *Scalia/Ginsburg* with Nashville Opera (cancelled). Future seasons will see engagements with San Francisco Opera and Nashville Opera.

In the 2018-2019 season, he made his role debut as *Lohengrin* with Opera Southwest, sang Judge Danforth in *The Crucible* with Opera Santa Barbara, the Kronprinz in *Silent Night* with Arizona Opera, the Hauptman in *Wozzeck* and the Governor in *Candide* with Des Moines Metro Opera, and joined Opéra national de Paris for their production of *Les Troyens*. He recently joined Canadian Opera Company as Elemer in *Arabella* and Dallas Opera for Korngold’s *Der Ring des Polykrates*.



Following Mr. Bix’s triumphant role debut as Énée in *Les Troyens* with San Francisco Opera, he returned to the company for Augustin Moser in *Die Meistersinger von Nürnberg* and also for their production of *Jenůfa*. His other recent performances include Énée and Helenus in *Les Troyens* with the Lyric Opera of Chicago; his first performances of Max in *Der Freischütz* with Virginia Opera; his European debut and return to Greek National Opera as the Prince in *Rusalka* and the title role of Stravinsky’s *Oedipus Rex*; Bacchus in *Ariadne auf Naxos* with Washington National Opera, Vienna Volksoper, Fort Worth Opera, Badisches Staatstheater Karlsruhe, and The Glimmerglass Festival; Erik in *Der fliegende Holländer* with Los Angeles Opera, Virginia Opera, Hungarian National Opera, and Arizona Opera; Kaiser in *Die Frau ohne Schatten* with Oper Graz; Walther in *Die Meistersinger von Nürnberg* with Theater Kiel; the title role of Flotow’s *Alessandro Stradella* with the Stadttheater Giesen; Heinrich in *Tannhäuser*; in addition to joining the Teatro alla Scala and Savonlinna Festival for their productions of *Lohengrin* and the Cleveland Orchestra for its tour of *Daphne*. He has sung both Florestan in *Fidelio* and Lennie in *Of Mice and Men* with Utah Opera, Austin Opera and Tulsa Opera, Sir Edgar Aubry in *Der Vampyr* with New Orleans Opera, Aegisth in *Elektra* with Des Moines Metro Opera, and Alfred in *Die Fledermaus* with Anchorage Opera. He sang the First Senator in *Die Gezeichneten* while covering the role of Albano under the baton of James Conlon at Los Angeles Opera and joined San Francisco Opera for the Fourth Jew in *Salome*. With Santa Fe Opera he covered Yonas in Saariaho’s *Adriana Mater*, the title role of *Lucio Silla*, Tamino in *Die Zauberflöte*, and sang Dr. Caius in *Falstaff* and the Second Jew in *Salome*. Other recent performances include Don Jose in *Carmen* with the Aspen Opera Theater with Julius Rudel conducting.

On the concert stage, Mr. Bix has joined the Centro Nacional de las Artes in Mexico City for Mahler’s *Das Lied von der Erde*, the American Symphony Orchestra for Szymanowski’s *Symphony No. 3*, Pharaoh in Dessau’s *Hagadah shel Pessach*, and Pheobus de Chateaufort in Schmidt’s *Notre Dame*, the Cathedral Choral Society for Janáček’s *Glagolitic Mass* at the National Cathedral in Washington D.C., and Palm Beach Symphony for Mozart’s *Requiem*. He has sung excerpts of *Die Meistersinger von Nürnberg* with Bard Music Festival, excerpts from *Die Walküre* and *Die Meistersinger von Nürnberg* with the Wagner Society of Washington D.C., the 4th Jew in *Salome* with Yannick Nézet-Séguin and the Philadelphia Orchestra, and presented recitals for the George London Foundation, the Wagner Society of New York, and at his alma mater of Simpson College.

Mr. Bix is the 2008 winner of the Robert Lauch Memorial Grant from the Wagner Society of New York and the 2007 winner of the George London/Kirsten Flagstad Award for a singer with potential for a Wagnerian career as well as the foundation’s prestigious Vienna Prize. Additionally, he has won awards in the New England and Southeast regions of the Metropolitan Opera National Council Auditions. He is a former member of the apprentice programs of the Santa Fe Opera, Florida Grand Opera, Glimmerglass Opera, and Des Moines Metro Opera and earned a Master of Music from New England Conservatory and his Bachelor of Music from Simpson College.

# COREY BIX

## TENOR

### Operatic Experience

Kaiser (cover)	<i>Die Frau ohne Schatten</i>	San Francisco Opera	2023
Loge	<i>Das Rheingold</i>	Nashville Opera	2022
Florestan (cover)	<i>Fidelio</i>	San Francisco Opera	2021
Beadle Bamford	<i>Sweeney Todd</i>	Des Moines Metro Opera	2021
Scalia*	<i>Scalia/Ginsburg</i>	Nashville Opera	2020
Bacchus*	<i>Ariadne auf Naxos</i>	Arizona Opera	2020
Canio	<i>I Pagliacci</i>	El Paso Opera	2020
Hauptmann (cover)	<i>Wozzeck</i>	The Metropolitan Opera	2019
Hauptmann	<i>Wozzeck</i>	Des Moines Metro Opera	2019
Governor/Vanderdendur	<i>Candide</i>	Des Moines Metro Opera	2019
Judge Danforth	<i>The Crucible</i>	Opera Santa Barbara	2019
Lohengrin	<i>Lohengrin</i>	Opera Southwest	2019
Kronprinz	<i>Silent Night</i>	Arizona Opera	2019
Enee (cover)	<i>Les Troyens</i>	Paris Opera; Lyric Opera of Chicago	2019; '16
Count Elemer; Matteo (cv)	<i>Arabella</i>	Canadian Opera Company	2017
Erik (cover)	<i>Der fliegende Holländer</i>	The Metropolitan Opera	2017
Max	<i>Der Freischütz</i>	Virginia Opera	2017
Helenus	<i>Les Troyens</i>	Lyric Opera of Chicago	2016
Erik	<i>Der fliegende Holländer</i>	Virginia Opera; Arizona Opera; Los Angeles Opera; Hungarian State Theater; Savonlinna Festival	2016; '13; '13; '13; '12
Lennie Small	<i>Of Mice and Men</i>	Austin Lyric Opera; Tulsa Opera; Utah Opera;	2016; '15; '12
Walther (Cover)	<i>Die Meistersinger</i>	San Francisco Opera	2015
Augustin Moser	<i>Die Meistersinger</i>	San Francisco Opera	2015
Apollo (Cover)	<i>Daphne</i>	The Cleveland Orchestra	2015
Enee	<i>Les Troyens</i>	San Francisco Opera	2015
Heinrich	<i>Tannhäuser</i>	Lyric Opera of Chicago	2015
Walther (cover)	<i>Tannhäuser</i>	Lyric Opera of Chicago	2015
Bacchus	<i>Ariadne auf Naxos</i>	Glimmerglass Opera; Fort Worth Opera; Karlsruhe Volkoper Wien; Washington National Opera	2014; '13; '10 '09; '09
4 <sup>th</sup> Jew	<i>Salome</i>	Philadelphia Orchestra; San Francisco Opera	2014; '09
Alfred	<i>Die Fledermaus</i>	Anchorage Opera	2014
Prince (cover)	<i>Rusalka</i>	Lyric Opera of Chicago	2014
Edgar Aubry	<i>Der Vampyr</i>	New Orleans Opera	2013
Aegisth	<i>Elektra</i>	Des Moines Metro Opera	2013
Bob Boles	<i>Peter Grimes</i>	Des Moines Metro Opera	2013
Lohengrin (cover)	<i>Lohengrin</i>	Teatro alla Scala	2012
Erste Geharnischter Mann	<i>Die Zauberflöte</i>	Savonlinna Opera Festival	2012
Pheobus	<i>Notre Dame</i>	American Symphony Orchestra	2012
Alessandro Stradella	<i>Alessandro Stradella</i>	Stadttheater Giessen	2012
Florestan	<i>Fidelio</i>	Utah Opera	2011
Lohengrin (cover)	<i>Lohengrin</i>	Savonlinna Opera Festival	2011
Kaiser	<i>Die Frau ohne Schatten</i>	Graz Oper	2010
Alvaro (cv); 1 <sup>st</sup> Senator	<i>Die Gezeichneten</i>	LA Opera	2010
Walther von Stolzing	<i>Die Meistersinger</i>	Oper Kiel	2010
Narraboth (cover)	<i>Salome</i>	San Francisco Opera	2009
Oedipus	<i>Oedipus Rex</i>	Greek National Opera	2009
Matteo	<i>Arabella</i>	Theater St. Gallen	2009
Prince	<i>Rusalka</i>	Greek National Opera	2009
Yonas (cover)	<i>Adriana Mater (Saariaho)</i>	Santa Fe Opera	2008
Doctor Caius	<i>Falstaff</i>	Santa Fe Opera	2008
Don Jose	<i>Carmen</i>	Glacier Symphony; Aspen Opera Theater	2008; '07
Sam	<i>Susannah</i>	New York Opera Project	2007

## **Concert Performances**

Tenor Soloist	Beethoven's Ninth Symphony	University of Wisconsin	2019
Tristan	<i>Tristan und Isolde</i> (Act 2 Duet)	Victory Hall Opera	2017
Soloist	<i>Das Lied von der Erde</i>	Centro nacional de los artes	2016
Soloist	Szymanowski 3 <sup>rd</sup> Symphony	American Symphony Orchestra	2014
Soloist	<i>Glagolitic Mass</i>	Cathedral Choral Society	2011
Soloist	<i>Hagadah shel Pessach</i>	American Symphony Orchestra	2011
Soloist	Recital	Simpson College	2009
Soloist	Bard Music Festival: Wagner Festival	American Symphony Orchestra	2009
Soloist	Recital	Wagner Society of New York	2009
Soloist	Recital with Lauren Flanigan	George London Foundation	2008
Tenor Soloist	Wagner Concert	Wagner Society of DC	2007
Tenor Soloist	Mozart Requiem	Palm Beach Symphony	2006
Soloist	Cantatas BWV 8, 37, 42, 131, and 182	Orchestra of Emmanuel Music	2004, 2003

\*cancelled due to COVID-19

## **SELECT CRITICAL ACCLAIM**

### **Wozzeck – Des Moines Metro Opera**

"Corey Bix sang the role of the Captain, Wozzeck's corpulent superior who constantly berates him. Bix's tenor voice soared through Berg's complex score, traversing an insanely wide vocal range as he jumped from dark low tones to brassy high notes. His performance of the Captain came off as a familiar villain (aka the kind that doesn't even realize that he is the bad guy). The Captain is too self-absorbed to even comprehend how poorly he treats Wozzeck, and Bix conveyed that narcissism with the perfect touch of malevolent humor." -Schmopera

"Corey Bix put his stentorian tenor to good use as an abusive, bloated Captain. When his assured eruptions weren't laced with venom, Mr. Bix skillfully found a way to make them drip with irony. His sturdy instrument had tightly focused presence in all registers." -Opera Today

"Bix's brilliantine tenor is on full display, as is his enormous (prosthetic) belly: He is his company's smug, well-fed officer-bureaucrat." -Kansas City Independent

### **Candide – Des Moines Metro Opera**

"Corey Bix was a larger than life Governor, threatening the paint on the walls with his commanding tenor. Mr Bix knows how to sell a song and his artistic aplomb dominated his scene." -Opera Today

### **Lohengrin – Opera Southwest**

"Taking on Lohengrin himself, tenor Corey Bix met all the requirements—faultless legato, velvet midrange, secure top, heroic build. He's as good as they come these days." -Albuquerque Arts

### **Silent Night – Arizona Opera**

"Corey Bix was a vocally commanding Kronprinz." -Operawire

### **Arabella – Canadian Opera Company**

"As Count Elemer, Corey Bix displayed a powerful tenor and made a similarly valiant vocal effort." -Parterre-Box

"Arabella's suitors come along with clear personalities, yet only Elemer - hollered beautifully by Corey Bix - demonstrates a worst-case scenario for her arranged marriage." -Schmopera

### **Der Freischütz – Virginia Opera**

“As Max, Corey Bix summoned a beefy tone with a nice glint of flint. The tenor’s portrayal rang true, too; this Max was very much a sympathetic fellow, merely weak, not truly bad.”  
-Opera News

“Tenor Corey Bix had a dark-hued but still ringing tone as Max, the unlucky marksman under pressure to win the shooting competition so that he can marry Agathe. His legato singing was smooth and affecting in the character’s opening slow aria, and the top notes were all placed sagely, with a generally hapless stage presence that suited the role well.”  
-Washington Classical Review

“Max is featured and Bix’s vocals are strong. His highest marks come in the most powerful moments where his tone, control and emotion are superior.”  
-Richmond Times-Dispatch

### **Les Troyens – San Francisco Opera**

“Bix betrayed no signs of the enormous pressure that must accompany stepping in at the last-minute as a cover in what’s arguably the most high-profile opera production taking place in the U.S. this year. Bix acquitted himself quite well, without leaning heavily on the prompter. He knew the blocking, and most importantly, he nailed his duet with Susan Graham in Act 4. Together they sounded marvelous and even if it wasn’t the case, they looked as if they’d rehearsed together, making one of the opera’s most important scenes fit organically within the rest of the production.”  
-A Beast In A Jungle Blogspot

### **Der fliegende Holländer – Virginia Opera**

“Wagner’s music for Erik... asked nothing of tenor Corey Bix that was not well within the scope of his capabilities. The tessitura that Erik faces is evident immediately upon his entrance, the first note that he sings being a top A, and Bix shrank from none of the rigors of ‘Senta! Willst du mich verderben?’ or the energetic duet with Senta, ‘Bleib’, Senta! Bleib’ nur einen Augenblick.’ In what is generally Act Three, Bix fired ‘Was muß ich hören!’ like a warning shot from his hunting rifle, and the tenor’s performance of Erik’s Kavatine, ‘Willst jenes Tag’s du dich nicht mehr entsinnen,’ was distinguished by nimble negotiations of the turns and top Bflat.”  
-Voix Des Arts

“Corey Bix was Erik, Senta’s unhappy suitor, and he provided a needed balance with his strong tenor.”  
-The Virginian-Pilot

### **Of Mice and Men – Austin Lyric Opera**

“An obvious worry is how to play the character of Lennie — how to bring him alive without subjugating him to cliché or some other indignity. Corey Bix dissuades all those fears with a sensitive performance that skims understatement.”  
-American Statesman, Austin 360

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-Texas Lifestyle Magazine

### **Of Mice and Men – Tulsa Opera**

“This is the second time Bix has portrayed Lennie Small, the childlike giant unable to control either his affection or his rage, and he brings a surprising but appealing delicacy to this character. Bix doesn’t overplay the part — he shows just enough of that laser-like focus a child can aim at some object he wants, and his smile at moments of joy is a rictus of someone who doesn’t quite know how to express his emotions. The same is true with Bix’s singing; he conveys this character’s vulnerability in the way he can send high notes floating, in the bright openness of the duet extolling how he and George will “live off the fat of the land,” in the way he transitions from mournful to panicked in the aria that follows his accidental killing of Curley’s Wife.”  
-Tulsa World

### **Ariadne auf Naxos – The Glimmerglass Festival**

“Corey Bix brought clarion intensity to Bacchus.”  
-The Wall Street Journal

“Corey Bix managed a Bacchus that was every bit as well sung as any I have heard. Every tenor must seek his own way to negotiate around the pitfalls of some cruelly difficult writing, and Mr. Bix has found a pleasing way to deliver the big moments with a voice of considerable heft that has a pleasant ring. The slight, almost imperceptible darkening at the top helps him skillfully scale the heights.”  
-Opera Today

### **Notre Dame – American Symphony Orchestra, Carnegie Hall**

“Corey Bix (Phoebus), whose sturdy tenor immediately took on a correspondingly brighter coloration when Esmeralda appeared. Bix revealed an impressive range — a baritone strength in his lower register, plus ringing, sweet-spot high notes in the love music.”  
-Opera News

### **Of Mice and Men – Utah Opera**

“Tenor Corey Bix, who made an impression earlier in the season as Florestan, imbued his mentally challenged character with credible innocence and vulnerability. The singer passionately assailed the score's angular leaps with technical precision and attained an amazingly natural sense of lyricism.”  
-Opera News

“Tenor Corey Bix, who had a fantastic Utah Opera debut in Beethoven's "Fidelio" a few months ago, turns in another tour-de-force performance as Lennie. Not only does Bix's ample voice soar easily over Floyd's boldly colored, emotionally wrenching score, he also plays Lennie with such childlike sweetness that the viewer fully understands George's protectiveness and loyalty.”  
-Salt Lake Tribune

“Corey Bix returns to Utah Opera as Lennie. A fabulous singer who possesses a voice with heldentenor qualities, he is also a superb actor. At Saturday's opening night performance he brought credibility and depth to the role. One couldn't help but be moved by his portrayal of a mentally handicapped man who doesn't know his own strength and doesn't have a mean bone in his body. Lennie is a true innocent and Bix brought it out. And as with his portrayal of Florestan in last October's production of Fidelio, Bix stole the show.”  
-Reichel Recommends Blog

### **Fidelio – Utah Opera**

“Tenor Corey Bix's appearance as Florestan was shorter but equally memorable. His opening aria, delivered when the character has all but given up hope after two years of solitary confinement and torture, was heart-rending — yet the high notes did not sound strained.”  
-Salt Lake Tribune

“Ms. Harris was well matched by the Florestan of tenor Corey Bix, a young artist possessing a clarion instrument of great emotive quality and tonal beauty. . . Mr. Bix's delivery of the opening phrase “Gott!” on a sustained high G reassured all that it had been well worth the wait. In terms of clarity, steadiness and size, it was awesome. He delivered the phrases of his great aria “In des Lebens Fruhlingstagen” via an admirable legato, a feat made more impressive when taking into account the maestro's funereal pace. The allegro section, beginning with “Und spur' ich nicht linde, sanft sauselnde Luft?” (“And are not soft breezes caressing me here?”) exposes Florestan's failing mind as the image of Leonore appears to him dressed as an angel. Musically, it dictates a cruel ascent towards a high B flat in the fortissimo dynamic to give the effect of the declining state of the poor man's body and mind. This Mr. Bix accomplished without any audible strain, and the top notes opened up in a very exciting matter. Florestan is a short role, and Mr. Bix took every advantage to showcase his fresh young sound during the remaining ensembles. The exciting voice aside, Mr. Bix was also a sensitive artist, one who colored his words with care. During his participation in the trio “Euch werde Lohn in besser' n Welten”, his voice was already in on its way to another place, creating great contrast with Ms. Harris' tense utterances. During the terrifyingly fast “O namenlose Freude!”, he managed to still shape his phrases in a melting way to portray the joy of this once doomed man now rescued. The bronze in his tenor shines at times a little bright for this music, which otherwise seems ideally suited for his talents, and a darker hue was wanting during the opera's spectacular finale. Alas, we certainly do not suggest that he artificially darken his instrument: He is a young god, and eventually the career will do that for him. In the meantime, one can expect a future Tristan or Jean de Leyden from this throat if Mr. Bix instrument continues to grow.”

-New Outpost Blog

“The main reason to see Utah Opera's season opening production of Ludwig van Beethoven's Fidelio is Corey Bix as Florestan. The young tenor has what it takes to pull off the demands of the role. He possesses the vocal power and acting chops that allow him to bring depth and compassion to Florestan, the man unjustly imprisoned by Don Pizarro. But not only does Bix have power to his voice, he also has a finely honed sense of expressiveness and clearly defined lyricism. He doesn't belt out his arias. He modulates his singing with carefully nuanced phrasings and subtle inflections. He is the whole package. He could very well be one of his generations promising heldentenors. God knows he has what it takes. Without question, Bix's “Gott! Welch dunkel hier,” which opens Act II, is the highlight of this production. Chained in a dungeon and near death, Bix's account of this moving aria, where he sees a vision of his wife Leonora as an angel, is heart wrenching. At Saturday's opening night performance Bix brought a wide range of emotions to the piece. It was an utterly mesmerizing performance.”  
-Reichel Recommends



**Die Frau ohne Schatten - Oper Graz**

"With his linebacker's build, it's no surprise that, at 31, handsome Heldentenor-in-the-making Corey Bix produces a substantial sound, but it was the sheer sweetness of tone and tender regard for words and dynamic shading that set his Kaiser apart."  
-Musical America

"Strauss is known for putting tenors through the ringers vocally, but the young American heldentenor Corey Bix's strong, fresh-sounding, somewhat mellow voice handled the Emperor's strenuous music with ease." -New York Times

**Arabella – Theater St. Gallen**

"Corey Bix was convincing as Matteo, his singing showing him as a real Straussian tenor." -Art-Tv.Ch

**George London Foundation Recital - Morgan Library**

"The Foundation often pairs a young artist with a more established one: in this case, Bix's partner was the indomitable soprano Lauren Flanigan. This would be a daunting prospect for any young artist, but at least in terms of vocal firepower, the barrel-chested Bix more than held his own. The 2007 winner of the George London/Kirsten Flagstad Award for a singer with Wagnerian potential, Bix is clearly a heldentenor in the making. . . his two German arias, Florestan's 'Gott! welch' Dunkel hier!' from Fidelio and Siegmund's 'Ein Schwert verhiess mir der Vater' from Die Walküre were gangbusters. Bix delivered them with a clear sense of drama and self-possession, exhibiting sturdy, unwavering control, flinty resonance and confident high notes. In four selections by Strauss, he revealed a sweetness to his tone without sacrificing intensity, particularly in 'Schön sind, doch kalt die Himmelsterne.' In 'Cäcilie,'"we heard the sensual imperative missing from "Ouvre ta coeur." Bix also was able to rein in his sizable instrument to good effect in Bernstein's 'Simple Song.'"

-Opera News